ART GALLERY OF ONTARIO

AGO NEWS

MAY 1989

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New Acquisitions from the 16th to the 20th Century

Master Prints and Drawings

OVER THE PAST TWO YEARS THE AGO HAS RECEIVED A number of fine gifts and has been able to make a number of important purchases in the area of prints and drawings. This popular biennial exhibition features these new additions to the Collection. *Recent Acquisitions in Prints and Drawings*; Margaret Eaton Gallery; May 27 – July 9.

BY DR. KATHARINE LOCHNAN

Given a combination of shrinking purchase funds and unprecedented levels of inflation, largely fuelled by the growing international recognition of the primary importance of major works on paper, it may be expected that this exhibition of recent acquisitions would be much more modest than its predecessor. Fortunately quite the opposite is true! Thanks largely to individual and corporate donors, this is the strongest recent acquisitions show that this department has mounted during its thirteen years of existence.

The collection of Italian sixteenth-to eighteenth-century drawings has received a most important injection of new works. Foremost among them is the superb double-sided sheet in black chalk on blue paper by Annibale Carracci, *Study for the Hands of an Angel Holding a Violin Bow*, which was selected and given to the Gallery by Arthur Gelber, chairman of the Prints and Drawings Collection Committee, together with a gift to the Stage III capital campaign fund for the Esther and Arthur Gelber Treasury. An important collection of Italian drawings, many purchased to complement the AGO's holdings, was also a gift. Among these drawings are works attributed to Giulio Procaccini, Taddeo Zuccaro, Jacopo Palma, and Jacopo Bassano. After a decade of searching for the right Giandomenico Tiepolo, the Gallery purchased a sepia drawing of *Satyrs and Satyresses in a Landscape*.

One of the largest master print collections ever formed in this province was received as a gift from the estate of Dr. Gilbert Bagnani. An Egyptologist and classicist, Dr. Bagnani was a member of the Prints and Drawings Collection Committee from 1978 to 1984. The collection, which consists of eighty-seven prints, reflects the great love of classical and baroque Rome that Dr. Bagnani shared with his wife, Stewart. Perhaps the greatest treasure in the collection is an intact second edition of Piranesi's *Carceri* ("Prisons") in its original paper wrapper. The impressions are brilliant; the ink stands in high relief on crisp sheets of eighteenth-century Venetian paper. Among the etchings in the collection are works by Parmigianino, Callot, della Bella, and Canaletto.

Giovanni Battista Piranesi (Italian, 1720-78), *Carceri d'invenzione* (Imaginary Prisons), second edition (Roman), 1761; 16 etchings on heavy laid paper, original paper binding. AGO. Gift of Dr. and Mrs. Gilbert Bagnani, 1988.

Annibale Carracci (Italian, 1560-1609), *Study for the Hands of an Angel Holding a Violin Bow*; black and white chalk on blue laid paper, 27.9 x 40.8 cm. AGO. Gift of Mr. Arthur Gelber, 1988.

The Bagnanis also added a number of very fine seventeenth-century Dutch and Flemish drawings to the Collection. These include a red chalk drawing by Adriaen van de Velde, *Man with a Hat*, David Teniers the Younger's *Monkeyana*, and two drawings formerly attributed to Rubens which Mrs. Bagnani acquired on a tour of Europe: Frans Snyders's *The Wolf* and Pieter van der Leeuw's *Sorrows of the Virgin*. Mr. and Mrs. Sidney Bregman added two drawings including Abraham Begeyn's *Italian Landscape with Farmers and Animals*.

The seventeenth-century Dutch print collection was enhanced by the gift of three etchings by Pieter van der Heyden – *Gluttony*, *Wrath*, and *Idleness* – two

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The AGO Foundation

Investing in the Future of the AGO

BY CLARA HARGITTAY

"WE OUGHT TO HAVE FAITH IN CANADA AND SHOULD not be criticized if we cause the funds presently available to be invested in the main in the growth stocks of Canada," stated one member of the Board of Trustees during the first meeting of the Art Gallery of Ontario Foundation on November 20, 1956. The funds in question were the proceeds from the sale, to Garfield Weston, of the Wood property on Bayview Avenue (now Crescent School) that the late Frank P. Wood had bequeathed to the Gallery. The $500,000 from that sale and a modest $2,000 grant from the Laidlaw Foundation were the beginnings of the impressive investment portfolio that today has a market value exceeding $9 million.

The Foundation, which is administered by a nine-member board of trustees, was created to receive in trust all bequests and other special gifts, with income to be used for the purchase of works of art and, since 1979 when the fund was split in two, for certain operating expenses of the Gallery's curatorial, education, and extension programs. While government grants are used exclusively for meeting the operating expenses of the AGO, the Foundation is the permanent custodian of the endowment funds of the Gallery and is registered with Revenue Canada as a charitable organization.

Today, during a time when the value of government grants is shrinking year by year, and sky-rocketing prices on the international art market make major purchases virtually impossible, nothing better illustrates the success of the Foundation's wide ranging donor program than the richness of the exhibition of newly acquired prints and drawings featured in the above article by Katharine Lochnan. The unprecedented growth in this area in both numbers and in terms of quality would hardly have been possible without the steady stream of generous gifts in the form of works of art and special endowments to be used for purchases. Bequests in particular play a very important part in building our Collection and have allowed the Gallery to focus on specific, even unique, collecting areas. The best example of this is the generous endowment from the Trier-Fodor family which stipulated that the income be used to acquire satirical and humorous graphic art. While the current prints and drawings exhibition demonstrates that no important collecting area is neglected, the Collection is becoming internationally noted for its superb collection of humorous graphic art, and the availability of these funds is directly responsible. Other special funds such as the Estate of Luella McCleary, the Peggy Lownsbrough Fund, the Sybille Pantazzi Estate, and the Henry Moore Foundation support a rich and varied program that would not be possible without donations that represent long-term commitment.

The AGO needs this kind of dedicated support in order to continue building its Collection and to provide the high-quality programs the Ontario public has come to expect. This year, for the first time in its history, despite careful management the Gallery has not been able to avoid an operating deficit, and additional funds are needed for endowments to help ensure the future of our collections and programs. The endowment fund makes it possible for a donor to provide long range support for the Gallery by making an endowment gift or bequest while receiving important immediate and future tax benefits. To find out about the many ways you can participate in the future of the AGO please call Doug Todgham, secretary of the AGO Foundation, for further information at 979-6617.

Clara Hargittay is the editor of the AGO News.

Stage III Construction Delayed

STAGE III, THE AGO'S EXPANSION AND RENOVATION PROJect, will not break ground this spring. Objections to the $34 million project have been levied against the Corporation of the City of Toronto to be referred to the Ontario Municipal Board for investigation. On February 10, city council voted fourteen-to-one in favour of a zoning by-law permitting the go-ahead for Stage III. Before a by-law is passed, thirty-five days must pass in which any member of the public who wishes to appeal a council decision may file an objection to the Ontario Municipal Board. Five objections were filed against the City of Toronto.

"This is very frustrating," said William J. Withrow, director of the AGO. "After nearly two years of working with the community and implementing their suggestions, and then winning almost unanimous approval from city council, the delay for Stage III's construction will ultimately cost taxpayers considerably more. The $20 million committed to Stage III from the federal, provincial, and Metro governments, plus the $10 million we've raised so far from the private sector, will not cover the growing construction inflation costs which can be as much as $6,000 per day," he stressed. "The far-reaching implications of the delay will also affect exhibition programming and planning, advance international tours being considered by the Gallery, and interrupt school group scheduling, all because we can't confirm the construction schedule," he added.

Stage III

New Print and Drawing Study Centre

BY DR. KATHARINE LOCHNAN

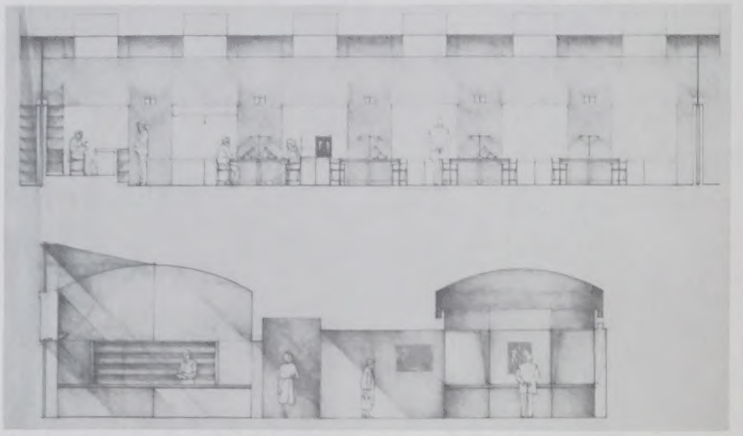
CURATORS ARE SELDOM GIVEN THE OPPORTUNITY OF planning a whole new department, including the physical components, the architectural design, and the program. During the past year I have been working with Tom Payne and Siamak Hariri of Kuwabara Payne McKenna Blumberg Architects in joint venture with Barton Myers Associates to develop the concept and working drawings for the new print and drawing study centre in Stage III, which will provide a whole new facet to our program in the new building.

The complex will include four clustered gallery spaces: the existing Margaret Eaton Gallery, a new companion gallery to the west of it, and the relocated Trier Gallery and the new Esther and Arthur Gelber Treasury to the south.

Located on the first floor of the new south wing, the print and drawing study centre will make the collection of works on paper accessible to the public for the first time. In setting it up, the AGO is drawing largely on the experience of museums in the United States and Britain. Field trips were made to examine the octagonal galleries at the Detroit Institute of Arts, the suspended mezzanine in the Print Room at the British Museum, storage for oversize contemporary works at the Walker Art Center in Minneapolis, and compact storage units at the National Gallery of Art in Washington.

Visitors will approach the study centre through The Esther and Arthur Gelber Treasury, an intimate octagonal gallery lined with glass show-cases in which a few outstanding works from the Collection will be on view at all times. The study room will be the chief glory of the new complex: a large, vaulted room lit by two tiers of windows looking out over Grange Park where works on paper may be seen in natural light. Visitors will have the added advantage of a beautiful view of Grange Park framed by a spreading chestnut tree and a Victorian flower bed. This location, selected in part for its indirect natural light, will provide the quiet, contemplative atmosphere required for study.

The study room will be supervised by an information officer who will assist visitors in finding what they need, whether works of art or the literature related to them. A technician will retrieve the works requested from the adjacent storage vault. A specialist print and drawing satellite library of the main reference library will be housed in a low arcade that will run along the north wall.



This is a cross section looking west through the south-west extension of Stage III. Top: Print and Drawing Study Room. Bottom: Print and Drawing Centre, Reception and Treasury Gallery.

The Gallery is now attempting to accumulate duplicate copies of items that we would like to see in both places; since many of the books that we need are rare, expensive, or out of print, we will be very dependent on donors to help build the satellite library. If you have any print or drawing reference books that you think might be of interest to us, we would be delighted to hear from you.

Beyond the study room at the southwest corner of the building there will be a seminar room for student groups and committee meetings which can be combined, by opening retractable doors, with the study room. An office, two workrooms, and the storage vault will be located down a corridor running parallel to Beverley Street.

This new complex will provide artists, students, scholars, collectors, dealers, and other interested members of the public with an opportunity to sit in comfort and examine, unframed and in daylight, the many great works on paper in our Collection. We are trying to anticipate the ways in which the study room can meet your needs, and we welcome correspondence regarding how you foresee using the facility. This would help us greatly in planning the program.

It is also hoped by building this superb physical facility, which promises to be one of the finest of its type, that the Collection will continue to grow in strength and depth. Those who are interested in helping us build the Collection, perhaps by donating a work on paper to mark the opening, are encouraged to get in touch. All gifts, whether to the library or to the collection are tax deductible.

Dr. Katharine Lochnan is curator of prints and drawings at the AGO.

NEW ACQUISITIONS continued from p. 1

from the Bagnani collection and one purchased as a gift of the Trier-Fodor Foundation. A superb impression of Hendrik Goudt's black print *The Mocking of Ceres* was purchased as a gift of the Estate of Esther Gelber, and a brilliant early impression of Abraham Bosse's *The Copper Plate Printers* was purchased with funds donated by the Dorothy Isabella Webb Trust. From an intact album formerly in the collection of the Earl of Sradbroke of Norfolk, is a group of rare seventeenth-century Dutch mezzotints by Wallerant Vaillant, Abraham Blooteling, and Gerard Valck. Incunabula in the history of mezzotint, these were purchased for the collection by Sam and Esther Sarick, David and Anita Blackwood, Nancy Gelber and Dan Bjarnason, and the Trier-Fodor Foundation.

The collection of seventeenth-and eighteenth-century French drawings has received a number of notable additions. An important group of twenty-six watercolours by Daniel Rabel for costumes worn in ballets presented at the court of King Louis XIII was given by Dr. A. Rostas and Dr. D. Lowe of London, Ontario. Two drawings were purchased: one by Jacques Stella, a contemporary and friend of Poussin, *The Presentation of the Infant in the Temple*, and a poetic *fête champêtre* in *trois crayons* on grey-green paper by Charles-Joseph Natoire, entitled *The Park at Arceuil*.

To bolster the nineteenth-century collection the

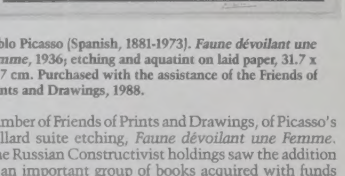
Charles-Joseph Natoire (French, 1700-77), *The Park at Arceuil*; pen and brown ink and wash, black chalk, red chalk, and wash, heightened with white, 24.9 x 33.2 cm. Purchase, 1987.

AGO was delighted to secure one of Honoré Daumier's best known lithographs, *Le ventre legislatif* as a gift of the Trier-Fodor Foundation, and a very fine pastel by Edouard Vuillard, *The Entrance*, from an anonymous donor. Vital and timely support was received from the Canadian Cultural Property Review Board in the form of a grant to keep an impression of James McNeill Whistler's great Venice etching *The Two Doorways* in Canada (it is now on loan to the Minnesota Museum of Art in our exhibition *Whistler and His Circle*). The Board also made possible the repatriation of an outstanding group of prints and drawings that once were in the collection of Dr. Harold Murchison Tovell and his wife, Ruth Lillian Massey. It includes a drawing in black chalk on blue paper by Edgar Degas, *Danseuse vue de Dos*, and a rare impression of Paul Gauguin's coloured woodcut *Manao Tupapau*. Acquired from Dr. Tovell of New York (who wanted to see these works return to Canada), they now join the many gifts made by Vincent and Walter Tovell and provide a more complete picture of the Tovell collection, the most important and influential *avant-garde* collection in Toronto during the 1930s.

The English collections have also continued to grow. The AGO was able to purchase one of the most sought-after late eighteenth-century mezzotints after Wright of Derby, *A Philosopher Giving a Lecture on the Orrery* by William Pether, and, with donated funds, a classic early watercolour by John Sell Cotman, *Rustic Cottage*. Thanks to Inco Limited, two charming coloured lithographs by leading members of the Bloomsbury Group, Duncan Grant and Vanessa Bell, were acquired. A linocut by Cyril Power, a leading figure in the Grosvenor School, was also purchased. We received a fine drawing by Tristram Hillier from W. J. Gilling, four watercolours by John Piper from Mira Godard, and a drawing by Henry Moore, *Sculpture Settings by the Sea*, from Mary R. Jackman.

Several notable additions were made to the collection of twentieth-century European drawings. Mr. and Dr. Frank Seger and Mr. and Mrs. John Elder gave a sheet by Gustav Klimt, *Standing Woman*; Mrs. O. D. Vaughan gave Alberto Giacometti's *Standing Figure* and Henri Matisse's *Head of a Woman*; and Dr. Murray Wilson gave Joan Miró's *Le Couple*. Following the exhibition *Picasso at Large in Toronto Collections* last summer, the AGO received the outstanding drawing *Buste d'homme* by Picasso as a gift of Mr. and Mrs. Sidney Bregman.

The twentieth-century print collection was enhanced by the purchase, with the assistance of a



Pablo Picasso (Spanish, 1881-1973). *Faune dévoilant une Femme*, 1936; etching and aquatint on laid paper, 31.7 x 41.7 cm. Purchased with the assistance of the Friends of Prints and Drawings, 1988.

number of Friends of Prints and Drawings, of Picasso's Vollard suite etching, *Faune dévoilant une Femme*. The Russian Constructivist holdings saw the addition of an important group of books acquired with funds from the Trier-Fodor Foundation. Mr. Walter Carsen, whose gifts have done so much to help build the twentieth-century collection, gave sixty-five works including prints by Braque, Miró, Giacometti, and Warhol, and Mr. and Mrs. Michael Greenwood gave a portfolio of serigraphs after Hans Arp.

While space allows only a handful of works to be highlighted here, we would also like to thank donors Svetlana Aronov, Mary Williamson, Hans de Groot, George Wallace, Ralph Presgrave, and Richard Storr. We would especially like to thank Arthur Gelber, who has overseen the growth of the collection over the past three years, and has contributed so much to it himself. We would also like to welcome his successor, Sam Sarick, who becomes chairman of the Prints and Drawings Collection Committee this month.

Dr. Katharine A. Lochnan is curator of prints and drawings at the AGO.

Recent Acquisitions in Prints and Drawings
Margaret Eaton Gallery. May 27 – July 9

MAY • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed description of programs consult the events listings on pages 4 and 5.	**1** Club AGO Lecture *The Modern Eye* / 7:30 pm	Lectures *Spirit in the Landscape* / 8 pm	**3** Gallery School *Summer Art Studio for Kids Registration* / 7-9 pm	**4** Gallery School *I Dreamed I Was in Picasso's Shoes...* / closes	**5** Films *NFB Tribute* / 12:30 pm Beautiful gifts for Mother's Day are available at The Impulse Shop.	**6** Exhibitions *18th-Century Drawings* / continues
7 Sunday Start with Art *Richard Deacon* / 11 am Club AGO *Bicycle Tour* / 12:45 pm For Kids *Hands On* / 1-4 pm	**8** On Mondays the Gallery, The Grange, and The Restaurant are closed. The shops, including The Coffee Shop, are open.	**9** Gift-wrapped sets of Blair Laing's *Memoirs of An Art Dealer* are now available at the AGO Book Shop.	**10** Art in the Morning *Richard Deacon* / 9:30 am	**11** Exhibitions *Richard Deacon* / continues The Norma Ridley Reading Room is a quiet space off the Members' Lounge.	**12** Films *A Scream From Silence* / 12:30 pm	**13** The AGO is accessible to disabled people and a number of wheelchairs are available.
14 Mother's Day *Special Brunch in The Restaurant* / 11:30 am – 4 pm For Kids *Hands On* / 1-4 pm *RCM Concert* / 3 pm *Ron Martin* / closes	**15** Sterling silver pins and earrings by Elaine Wigle are at The Jewellery Shop.	**16** Gallery Talks and Tours twice daily, except Mondays. Visites Commentées le dimanche à 14h30.	**17** On Wednesdays the fully licenced AGO Restaurant is open for dining.	**18** Don't miss *The Curator's Choose* exhibition at the Art Rental and Sales Gallery.	**19** Films *NFB Tribute* / 12:30 pm	**20** An excellent selection of videos and film classics are available for rent from the E. P. Taylor Audio-Visual Centre.
21 Exhibitions *Boris Anisfeld* / closes For Kids *Hands On* / 1-4 pm	**22** Victoria Day Gallery and shops open. Restaurant and Members' Lounge closed. Coffee Shop open 10:30 am – 5 pm.	**23** Visit The Coffee Shop or the fully licensed Restaurant for delicious lunches.	**24** Meet for drinks or a light lunch in the elegant Members' Lounge.	**25** New memberships and renewals are processed quickly at the Membership Centre in the Lobby.	**26** Concerts *Grass Roots Concert* / 2:30 pm Films *Portrait of the Artist - As an Old Lady* / 12:30 pm	**27** Exhibitions *Recent Acquisitions in Prints and Drawings* / opens Gallery Talk signed for the hearing impaired: *Body Language* / 2 pm
28 Sunday Start with Art *Richard Deacon* / 11 am For Kids *Hands On* / 1-4 pm	**29** Gallery open. The AGO gift admission voucher is the perfect $5 gift. Available at the Gallery shops.	**30** Gardens and landscapes by Monet can be found at The Reproduction Shop.	**31** Exhibitions *The Everyday Use of the Word* / closes			

THE COLLECTION IN FOCUS

Renoir's *Le Concert*

BY FRANCIS BROUN

LE CONCERT IS WITHOUT DOUBT ONE OF RENOIR'S MOST sensuous and compelling images, its opulent forms combining with the lushness of the colours to create a dual homage to feminine beauty and the seductive power of music. The sounds in the picture flow from the foreground woman, who lovingly strums a mandolin or lute. Her exotically costumed companion, equally monumental and equally rapt, absorbs the melody in quiet contemplation. There are no straight lines or hard edges to be seen, the liquid brushstrokes unifying each of the curving elements of the composition in a way that seems to echo the rhythms and harmonies of the music itself.

The visual richness of the picture as well as the musical appeal to the ear are complemented by the all-pervasive scent of roses – they are held, worn, displayed in the vase at the left, and featured in the pattern of the wall-hangings to suggest a kind of fertile landscape background. Indeed the warm tints of these blooms are picked up by the flesh of the young women in a way that recalls Sir Joshua Reynolds's insightful remark about the female nudes of Rubens. "They look," he said, "as though they had fed upon roses."

The sitters in Renoir's late works are usually difficult to identify, because he rarely painted 'portraits' of them. He used them as catalysts, going beyond the specifics of the individual to create archetypal images of the varied attributes of woman – the *éternel féminin*. The contracted space of *Le Concert*, the unifying of animate and inanimate forms by colour and brushwork, these are the means that Renoir used to remove the models from the realm of everyday reality and transform them into superior beings, personifications, or muses.

Yet however high he may have elevated his female subjects, Renoir had a surprisingly narrow view of their proper place in society. They should be decorative, fertile, and entertaining but should not be allowed to invade such traditional male preserves as commerce or the world of the intellect. "Gracefulness is their domain," he said, "and even their duty." Such opinions are of course heretical today, but at that time most men would have wholeheartedly agreed with him.

Perhaps the most extraordinary thing about Renoir's *Le Concert* is that it dates from the very last year of the artist's life. By that time he was so crippled by arthritis that his paintbrushes had to be strapped to his cruelly misshapen hands. He could only move from his chair with difficulty, and a special easel was built for him, with the canvas arranged on rollers, so that he could reach every part of the picture he was working on from where he sat. The partial atrophy of a nerve in his left eye made the act of painting even more difficult. These are the tragic circumstances under which *Le Concert* was created, and yet the evidence provided by this 'youthful' masterpiece would appear to deny the possibility of any physical handicap.

In 1907, in an effort to relieve the crippling effects of his arthritis by moving to a milder climate, Renoir bought the estate of Les Collettes near Cagnes on the Mediterranean coast of France. It was an idyllic spot, with an old farmhouse and an olive grove overlooking the medieval town, and he built for himself a villa with two indoor studios and another one in the garden. Les Collettes is now a museum, and the gilt table at the left of *Le Concert* is still there.

Renoir was a self-confessed conservative, whose primary goal was not to intellectualize art but to communicate the sense of joy that he derived from the physical act of painting. "There are enough boring things in this world," he said, "without me making more." Greatly revered by the end of his life, he remained essentially humble before his subjects. On the day of his death he was painting a small still life, and as he laid down his brush for the last time he turned to a friend and said, "I feel I have learned something today."

Pierre-Auguste Renoir (French, 1841-1919), *Le Concert*, 1918-19; oil on canvas, 75.6 x 92.7 cm. AGO. Gift of Reuben Wells Leonard Estate, 1954.

Dr. Francis Broun is education officer/lecturer with AGO's adult programs, Education Services.

Exhibitions

Recent Acquisitions in Prints and Drawings
Margaret Eaton Gallery
May 27 – July 9
This exhibition is a popular biennial event that features recently acquired prints and drawings obtained either as gifts or by direct purchase.

Included are works from one of the most important print and drawing collections ever formed locally which were recently bequeathed to the AGO from the estate of the late Dr. Gilbert Bagnani. Among the works are a complete second edition of Piranesi's *Carceri* (Prisons) and works by Parmigianino, Canaletto, and Bellotto.

Boris Anisfeld "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum
Margaret Eaton Gallery
through May 21
Produced between 1905 and 1917, the paintings in this exhibition were entirely forgotten until 1984 when the collectors purchased them from an exhibition at the Shepherd Gallery in New York. Active in St. Petersburg preceding the 1917 Revolution, Boris Anisfeld played an integral role in designing Diaghilev's Ballets Russes and was a leading figure on the dynamic Russian art scene. His paintings reflect the key artistic movements of the time from Symbolism through Fauvism and Cubism.

This exhibition is generously supported by the law firm of **Robins, Appleby & Taub.**

18th-Century Drawings from the Civiche Raccolte d'Arte del Castello Sforzesco, Milan
Trier Gallery
through June 11
An exhibition of Old Master drawings by Giovanni Battista Piazzetta, Giambattista and Giandomenico Tiepolo, Francesco and Giacomo Guardi, Piranesi, and other contemporaries such as Giambattista Pittoni and Antonio Zanchi.

Presented by the Italian Cultural Institute in collaboration with the Art Gallery of Ontario and the Civiche Raccolte d'Arte del Castello Sforzesco, Milan. Generously sponsored by **Alitalia** and **Banca Nazionale del Lavoro of Canada.**

Richard Deacon
Gallery of Contemporary Art
through June 4
The exhibition includes six large-scale works by British sculptor Richard Deacon who, along with Tony Cragg, Bill Woodrow, Anish Kapoor, and others, is responsible for the recent revolution in British sculpture. Deacon is particularly noted for his formal innovation and original use of materials. This is his first museum show in North America, and one that has special significance for Toronto, as Deacon is currently working on a major sculpture commission for a Harbourfront location, expected to be installed in 1989.

Organized by the Carnegie Museum of Art in cooperation with the Art Gallery of Ontario with generous grants from the National Endowment for the Arts, the Pennsylvania Council on the Arts, the Howard Heinz Endowment, the British Council, and the Canada Council.

The exhibition is sponsored by **Camrost York Development Corporation.**

CAMROST YORK
DEVELOPMENT CORPORATION

Ron Martin 1971-1981: A Fraser Elliott Foundation Canadian Contemporary Exhibition
Sam and Ayala Zacks Wing
through May 14
In-depth survey of a decade-long project by London, Ontario, artist Ron Martin. The 44 works in the exhibition are known as the 'one colour paintings,' and include his famous Black Paintings series. In this significant body of work, presented here for the first time in concentration, Martin focuses on the relationship between the actual physical act of painting and the tactile, textural properties of paint. In these paintings he probes the material limits of the medium in an original way and continues the tradition of modernism.

Organized and circulated by the Art Gallery of Ontario with the support of the Canada Council.

Boris Anisfeld (Russian, 1879-1973), ***Portrait of Alexander Ivanovitch Kudinov,*** **1908; oil on canvas, 119.4 x 87.0 cm. Collection of Joey and Toby Tanenbaum.**

The Everyday Use of the Word
Signy Eaton Gallery
through May 31
The title refers to a work by Toronto artist Gordon Lebredt commissioned by Philip Monk, AGO's curator of contemporary Canadian art. The project is presented in the context of the Permanent Collection, and rather than being an exhibition, it is an installation that takes the Permanent Collection as its subject.

Supported by the Canada Council.

Selections from the Klamer Family Gift of Inuit Art
Restaurant Corridor
through June 4
In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This new installation focuses on the creative output of one community.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries
Selections of Canadian historical art from the Permanent Collection.

J. S. McLean Gallery
New re-installation of works by the Group of Seven from the Permanent Collection, complete with such interpretive aids as audio-tapes and computers.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection. Special installation by Gordon Lebredt.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of May. Dates are subject to change.

Collector's Canada
Mendel Art Gallery, Saskatoon
through to May 7

Paterson Ewen: Phenomena Paintings 1971-1987
National Gallery of Canada, Ottawa
through to May 14

Edward S. Curtis: Photographs of Indians
Thunder Bay Art Gallery
through to May 26

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Rodman Hall Arts Centre, St. Catharines
May 5-28

Historic Canadian Works on Paper
Tom Thomson Memorial Art Gallery, Owen Sound
May 5-28

French Printmaking of the Eighteenth Century
Thunder Bay Art Gallery
May 12 – June 18

"Artists with their Work" Programs

Lupé Rodriguez: Painting
Woodstock Public Art Gallery
continuing to May 7

Sarindar Dhaliwal: Painting
Laurentian University Museum and Arts Centre, Sudbury
continuing to May 7

Judith Schwarz: Sculpture
The Gallery/Stratford
continuing to May 21

Jan Winton: Prints and Painting
The Temiskaming Art Gallery, Haileybury
May 2-27

Akira Yoshikawa: Installation
Whitby Arts Inc., The Station Gallery
May 6-28

Andreas Gehr: Sculpture
Thunder Bay Art Gallery
May 19 – July 2

George Raab: Graphics
Timmins Museum: National Exhibition Centre, South Porcupine
May 29 – June 25

Spring Hurlbut: Installation
Artcite Inc., Windsor
May 1989

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during April:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Visites Commentées : le dimanche à 14h30

* **Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour which is followed by informal discussion.

** **Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** **For the Hearing Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. May's topic: Body Language

L'Art du Monde Entier dans un Cadre Français
Des visites commentées vous sont offertes en français tous les dimanches à 14h30 sur des thèmes variés : grands maîtres de la peinture, art canadien, art contemporain, expositions temporaires, visites thématiques... Bienvenue à tous!

Gallery School

I Dreamed I Was In Picasso's Shoes ...
Gallery School
through May 4
Tuesday through Friday, 11 am – 5:30 pm, Sunday, 1-4 pm
Over the past five years, Theo Dragonieri, who was the Gallery School's artist-in-residence during March Break, has been painting his shoes in the manner of various European and American artists.

I Dreamed I Was in Picasso's Shoes ... is a modest exhibition of 20 pairs of shoes put together as a part of Gallery School programming around the theme of "Identity and Transformation" and is designed primarily for students, parents, and teachers as an introduction or animated survey of aspects of 20th-century painting.

Annual Gallery School Exhibition
Gallery School
June 15-17
An exhibition of work by the students of the Children's Studio and Advanced Studio programs. The exhibition will open June 15 at 4 pm. Everyone is welcome to attend. The exhibition will be open for viewing June 15 from 4 to 9 pm and from 11 am to 5 pm on Friday, June 16 and Saturday, June 17.

Adult Studio
Gallery School
June 21 – August 10
The Gallery School continues to offer studio art courses for adults, catering to both the novice and the more experienced student. Summer term courses include: introductory, life drawing, portrait drawing, acrylic painting, oil painting, printmaking, and watercolour. Classes are held on Wednesday and Thursday evenings from 7 to 10 pm and run for eight weeks.

Registration is accepted by mail (see page 6) or in person and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition is $85 for Gallery Members and $110 for non-Members. Cheques may be post-dated to the first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrollment. Call the Gallery School at 979-6621 for further information.

The Travelling Studio
June 25 – August 13
Parks, gardens, ravines, bluffs, beaches, markets, and more. Toronto has them all! Enjoy the rewards of a weekly outdoor excursion held against backdrop of Toronto's architectural and natural wonders. This course welcomes both beginners and those with more experience. Students will learn the fundamentals of watercolour painting, including colour and brush handling. Organization of a simple and efficient painting kit is one of the special elements of outdoor work that will be stressed. Various approaches and techniques of this versatile medium will be explored.

Classes are held on Sundays from 1 to 4 pm and run for eight weeks. Tuition is $100 for Gallery Members and $125 for non-Members. Cheques may be post-dated to the first day of classes. Registration is accepted by mail (see page 6) or in person and confirmed on receipt of payment. Early registration is recommended due to limited class size. Faculty and courses are subject to change and are available only upon sufficient enrollment. Call the Gallery School at 979-6621 for further information.

Summer Art Studio for Kids 1989
Gallery School
July 3-28
The curriculum for the summer session of the Children's Studio will include drawing, painting, printmaking, and sculpture. Classes are held Monday to Friday, 9:30 am – 3:30 pm for a two-week period. 8-10 year olds attend July 3-14, and 11-13 year olds attend July 17-28. Students 14-18 years old may register for either a two-week period or for the entire month of July and receive instruction in drawing and painting.

Registration on a first-come, first-served basis will be held on Wednesday, May 3 from 7 to 9 pm in Orientation Rooms 2 and 3 located on the lower mezzanine level in the Art Gallery.

Tuition: $155 for Gallery Members and $180 for non-Members. For students aged 14-18 attending for four weeks: $260 for Gallery Members and $310 for non-Members.

Advanced Studies in Visual Art
Gallery School
September 1989 – May 1990
Applications by secondary school students are invited for adjudication for entrance to the 1989-90 program year. Advanced Studies in Visual Art provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a pre-college program the Advanced Studies curriculum gives special attention to those students preparing for post-secondary studies in fine art.

To apply to the program, students should submit 12 original pieces of art or slides, a letter of recommendation from their art teacher or other school official, and a brief statement (250 words) by the applicant explaining their interest in the course and detailing any previous art-related experience. Thirty four-hour classes are held Saturdays from September 1989 to May 1990. The Advanced Studies in Visual Art program is generously funded by **The Eaton Foundation** with special scholarships provided by **Shell Canada Limited.**

Tuition: $185 for Gallery Members, $225 for non-Members. Call the Gallery School at 979-6621 for further details.

For Kids

Hands On
Sundays 1-4 pm
Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 201.

Hands On appreciates the generous support of **Atari Canada Corp.**

Concerts

Sunday Concert Series
The Walker Court
Sunday, May 14, 3 pm
AGO's popular concert series organized in collaboration with the Royal Conservatory of Music (RCM) embodies the highest musical standards, with performing artists drawn from the RCM faculty, and instrumental and vocal ensembles.

This month's Mother's Day concert features one of Canada's most exciting chamber music ensembles, Kraft & Silver, the husband and wife duo of classical guitarist Norbert Kraft and harpsichordist/pianist Bonnie Silver. Their program includes works by Vivaldi, Rodrigo, Albéniz, Boccherini, and Bolling.

The Sunday Concert Series is supported by **96.3 CFMX-FM 103.1. The Sound of a Different Drummer.**

TransCanada PipeLines Grass Roots Concerts
The Walker Court
Friday, May 26, 2:30 pm
Join us for this one-hour concert of classical music especially for seniors. Small chamber groups made up of members of The Toronto Symphony perform in The Walker Court. Free with admission. Admission to the Gallery for seniors is free on Fridays.

The concert features Daniel Domb, principal cellist, Jacques Israelievitch, concert master of The Toronto Symphony, with Patricia Parr on the piano.

Organized by the Grass Roots Committee of the Toronto Symphony Associates.

Sponsored by **TransCanada PipeLines** through its Arts Development Program.

Films

Noon-Hour Films
Fridays at 12:30 pm in The Jackman Hall. Free with admission to the Gallery.

On May 2, 1989, the National Film Board will celebrate its 50th birthday and the Art Gallery of Ontario would like to congratulate them on the production of many wonderful films over those 50 years. We invite AGO Members to enjoy a selection of animated films produced by this remarkable organization.

May 5

The Big Snit (1985, colour, 10 min.)
Directed by Richard Condie

The Sweater (1980, colour, 10 min.)
Directed by Sheldon Cohen

The Owl Who Married A Goose (1974, colour, 7 min.)
Directed by Caroline Leaf

Special Delivery (1978, colour, 7 min.)
Directed by John Weldon and Eunice Macaulay

May 12

A Scream From Silence (1979, colour, 95 min.)
Directed by Anne Claire Poirer.
Admittance restricted to those 18 and over.

May 19

My Financial Career (1962, colour, 6 min.)
Directed by Grant Munro and Gerald Potterton.

Pas de deux (1967, colour, 13 min.)
Directed by Norman McLaren.

A Chairy Tale (1957, colour, 10 min.)
Directed by Norman McLaren.

Narcissus (1983, colour, 21 min.)
Directed by Norman McLaren.

Neighbours (1952, colour, 8 min.)
Directed by Norman McLaren.

May 26

Portrait of the Artist – As An Old Lady (1982, colour, 27 min.)
Directed by Gail Singer.

Spirit in the Landscape
This experimental film series, presented through April, investigated the typical Canadian phenomena of ambivalent attitudes toward the landscape as expressed in the work of leading Canadian *avant-garde* filmmakers. This special lecture complements and concludes the program.

The Jackman Hall
May 2, 8 pm
Stan Brakhage presents
***Space as a Menace** in Canadian Aesthetics*, a lecture with films by Keewatin Dewdney, Ellie Epp, and Mike Hoolboom. Tickets $4.

The Grange

Among the AGO's treasures is The Grange, the oldest surviving brick house in Toronto. Built in 1817 by D'Arcy Boulton Jr., one of the town of York's (Toronto) leading citizens, it has often been described as one of "the handsomest of all the surviving buildings from the period." In 1911 The Grange was bequeathed to the Art Museum of Toronto (later the AGO) as its first permanent home, and began its long service to the artistic life of the city. Painstakingly restored in 1973 as a gentleman's house of the early 1830s, The Grange epitomizes the grace and architectural order of the Georgian period in Upper Canada. Relive Canadian history with a visit to this distinguished house. Free with admission to the Gallery. Entrance to The Grange is through the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. For school tours call 979-6601. A project of the Volunteer Committee.

Gallery Hopping

Ottawa: 'Arts and Flowers'
May 17-18
Visit the acclaimed National Gallery and a private collection. Tour the city during its Flower Festival. Lunch at a private club with time for shopping and exploring. We will fly City Express both ways leaving the Royal York Hotel at 7:30 am. After enjoying an overnight stay at the Château Laurier we will arrive back in Toronto at 6 pm. A project of the Volunteer Committee.

For tickets, brochures, or more information please call 977-0414, ext. 263. Tickets must be purchased in advance. Gallery Hopping is a project of the Volunteer Committee.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

The Queen Charlotte Islands: Emily Carr Country
May 18-27, 1989
For the adventurous AGO traveller, a unique opportunity to cruise the Queen Charlottes, visit Haida sites, observe a wealth of wildlife, and experience Carr's spiritual response to the incomparable beauty of British Columbia.

Québec City
September 14-17, 1989
David Mendel, who has an MA in art history and is vice-president of Baillairge Cultural Tours, will join us mid-morning for an introductory slide talk on the history, art, and architecture of Québec City. He will then lead us on two walking tours of the Upper and Lower Towns which will include the Place Royale, the Church of Notre-Dame-des-Victoires (1688), and the Musée de la Civilisation. A visit to the fascinating Grand Séminaire is a 'must.' Our tour will include the museum with its collections of Canadian and European art and parts of the Séminaire not open to the public. Before our final dinner, we will view a private art collection that includes works by Gagnon, Morrice, Suzor-Coté, and Lemieux. We will complete our trip with a visit to the picturesque Île d'Orléans and Benoit Coté's studio.

Villas and Gardens of Northern Italy
September 15-30, 1989
This trip will cross northern Italy from west to east, stopping to explore the extraordinary 15th- and 16th-century villas and gardens on Lakes Maggiore and Como, Count d'Annunzio's estate on Lake Garda, and the famous private art collection of Count Thyssen-Bornemisza on Lake Lugano. Following short visits to Padua, Vicenza, and Asolo, we will spend three days in Verona and four in Venice.

Oriental Splendors of Thailand and Bali
October 28 – November 15, 1989
The ancient kingdom of Thailand presents an enchanting world – golden Buddhist temples, grand palaces, floating markets, and colourful tribes. From the modern city of Bangkok we will travel to the ancient capital of Ayutthaya and the Royal Summer Palace, the northern city of Chiang Mai, and Chiang Rai, situated in the lush mountain area of the Golden Triangle. Our next stop will be the island of Bali where religious ceremony and unique artistic expression touch all aspects of daily life. After exploring this captivating island our final destination will be the dynamic port of Hong Kong where the mysteries of the east and the sophistication of the west coexist. Miranda Bruce-Mitford, lecturer with the British Museum and Swan Hellenic Tours, will be our expert guide.

Looking Ahead...

Cambridge Study
March 24 – April 5, 1990
Henry James once described England's Cambridge University as "the loveliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades." Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University to live and study in Clare College for two weeks. Attend lectures on literature, art, and architecture. Visit historic pubs, stately homes, cathedrals, and parks in full spring bloom.

Texas
Spring, 1990
Savour the romantic history of Texas in San Antonio and the state capital, Austin. Dynamic Dallas and Fort Worth reflect the vitality of modern Texas.

The Danube River Cruise
September 5-19, 1990
Cruise the Black Sea and the Danube River through seven countries from Istanbul to Vienna.

Members' Activities

Membership Programs Require Advance Tickets
For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. You may also purchase tickets in person at the Membership Centre during regular Gallery hours. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Richard Deacon
Wednesday, May 10, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour of Richard Deacon's work. Deacon, who along with Tony Cragg, Bill Woodrow, Anish Kapoor, and others is responsible for the recent revolution in British sculpture, is known for his inventive forms and original choice of materials. Tickets are $4.50 and must be purchased in advance.

Recent Acquisitions
Wednesday, June 14, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour led by curator Michael Parke-Taylor of recent acquisitions of prints and drawings from the Permanent Collection of the Art Gallery of Ontario. Tickets are $4.50 and must be purchased in advance.

Sunday Start with Art

Richard Deacon
Sunday, May 7 and 28, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the exhibition featuring the works of contemporary British sculptor Richard Deacon. Formally inventive and original in his choice of materials, Deacon was awarded a major sculpture commission destined for the foot of Yonge Street at Queen's Quay (to be completed in 1989). Tickets are $6 and must be purchased in advance.

Recent Acquisitions
Sunday, June 11 and 25, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of recent acquisitions of prints and drawings on June 11 and recent acquisitions of contemporary art on June 25. All works are from the Permanent Collection. Tickets are $6 and must be purchased in advance.

Special Evenings for Members
Recent Acquisitions
Wednesday, June 7, 6 pm
Join curator Michael Parke-Taylor to view a special exhibition of recent acquisitions of prints and drawings from the Permanent Collection. Tickets are $24 and must be purchased in advance.

Membership Draw
Several lucky visitors have won AGO Memberships in our recent monthly draw. Congratulations and welcome to Mrs. Jean Isaac, Ms. Sonya Chrastina, Mr. and Mrs. A. B. Sundeen, and Mr. K. R. Dunne.

Club AGO
Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The Club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is $15, or $5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Club AGO Bicycle Tour
'On the Go for AGO'
Sunday, May 7
Hop on your bicycles and join Club AGO members on an afternoon tour of the city's public art sites which will include painted wall murals, installations, and sculpture. Meet in Grange Park, just behind the AGO at 12:45 pm to sign in and meet your guide. Tour leaves at 1:30 pm rain or shine. Registration fee is $20 and includes tour and destination party afterwards at Charles Pachter's studio. For more information and tickets please call the Volunteer Office at 977-0414, ext. 263.

The Curators Choose

TRADITIONALLY THE ART RENTAL AND SALES GALLERY presents one special exhibition every year that, besides being an installation of contemporary Canadian art, deserves to be billed a celebration. This year, for our special exhibition *The Curators Choose* (May 4 – June 18), Pam Gibson and members of the Art Rental Selection Committee invited curators at the AGO to select paintings, sculptures, or works on paper with the stipulation that all the works be produced by Canadian artists over the past ten years.

What makes this selection process interesting is that the curators will be making personal choices instead of decisions in their respective fields of expertise, since only Philip Monk, AGO's curator of contemporary Canadian art, works specifically in this area. Thus when Roald Nasgaard, David McTavish, Katharine Lochnan, Alan Wilkinson, Michael Parke-Taylor, and Christine Boyanoski chose a particular work by a particular artist it tells us something about their private sensibilities. Included in the exhibition are works by Murray Favro, Jerry Ferguson, Arlene Stamp, Robert Fones, Robin Collyer, David Blackwood, Betty Goodwin, Michael Snow, Helen Sebelius, George Boileau, John Hartman, Bob Boyer, and Gary Olson. As most works will be available for rent or sale, this promises to be an exceptional opportunity to acquire high quality works for either short or long term viewing pleasure. All net proceeds from *The Curators Choose* will be used to purchase works of art for the AGO's Permanent Collection. The volunteers of the Art Rental and Sales Gallery who organized and coordinated the exhibition are grateful for the sponsorship provided by Monsanto Canada Inc.

Club AGO Lecture Series
The Modern Eye
Monday, May 1, 7:30 pm
What makes modern art 'modern'? Join Peter Gale for a consideration of the art of the 19th and 20th centuries.

Tickets may be purchased individually by calling the Volunteer Office at 977-0414, ext. 263. Regular admission is $7, student admission is $5, and admission for Club AGO members is $3 per lecture. Lectures are in The Jackman Hall, entrance is through McCaul Street doors.

The Perfect $5 Gift
Give the gift of art on Mother's Day. This gift admission voucher, enclosed in an AGO fine art reproduction card, is the perfect $5 gift for your non-Member friends. The voucher entitles the recipient to a single or family admission to the AGO plus a 10% discount in The Reproduction Shop, The Impulse Shop, the AGO Book Shop, or The Restaurant, and a chance at a free membership. Purchase at the Gallery shops. Quantity discount. Inquire at the Volunteer Office 977-0414, ext. 263. A project of the Volunteer Committee.

Barbara Hepworth, *Mother and Child*, 1927; hopton wood stone, 45.0 x 28.0 x 20.5 cm. AGO. Purchase, 1983.

AGO Book Shop
A limited number of Blair Laing's two-volume work *Memoirs of an Art Dealer* is now available as a gift-wrapped set for $135. (Volume 1, market value $150, is out of print and Volume 2, $35, is no longer available.) Not sold separately. To avoid disappointment we urge our customers to place their orders early. Call our direct line: 979-6610. Recorded messages enable us to take orders on major credit cards after business hours. Orders to be mailed require $3 extra for postage and handling within Canada.

Art Rental and Sales Gallery
The Curators Choose
May 4 – June 18
Several AGO curators agreed to select the works of art included in *The Curators Choose* exhibition, the Art Rental and Sales Gallery's major event of the year. Paintings, sculpture, and works on paper, all of which were produced over the past ten years by Canadian artists, were chosen from well-known galleries in Toronto and include works by Murray Favro, Betty Goodwin, and Robert Fones. This is an unprecedented opportunity to rent or purchase works of outstanding quality. After royalties, all proceeds from the exhibition will be directed towards the purchase of works of art for the AGO's Permanent Collection. **Monsanto Canada Inc.** is most generously sponsoring this important exhibition.

The Impulse Shop
Many of our beautifully decorated gift items carry the floral theme and make ideal gifts for Mother's Day, including a brand new line of stationery sets. For the eager gardener, we carry terracotta pots in assorted sizes with matching gardening tools. For wedding or graduation gifts we have travel books, cookbooks, and address books – all ready to be wrapped in our superb neoclassical marbled papers.

The Jewellery Shop
Artist of the month Elaine Wigle weaves her magic from sterling silver wire that cradles semi-precious stones and is transformed into intricate pins and earrings. Colourful beads and necklaces enhance our wide selection of artistic and unusual accessories to complete your spring wardrobe. A project of the Volunteer Committee.

The Reproduction Shop
Just picture it! Bright reds, soft greens, and delicate purples in the gardens and landscapes of Monet can be found at The Reproduction Shop. A 10% discount for Members on all sales over $10. No other discounts apply. A project of the Volunteer Committee.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Members' Lounge
Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Centre
Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

ART GALLERY OF ONTARIO

MAY 1989

AGO NEWS

Behind the Scenes

Celebration in The Grange

EDITOR VIVIAN ELIAS, AUTHOR MARILYN LITVAK, CHAIRman of the Grange Volunteer Committee Jane Aitken, and designer Marilyn Bouma-Pyper (above) offer a champagne toast in celebration of the launching of the charming little book *The Grange: A Gentleman's House in Upper Canada* published by The Grange Volunteer Committee of the AGO. The William Morris wallpaper that covers the walls of The Grange library provides a perfect backdrop for the cover and an apt beginning for the story, which begins with a brief account of the history of the house and the painstaking, careful restoration between 1967 and 1973 through efforts of the AGO's Volunteer Committee. The reader is taken on a room-by-room tour of The Grange through pictures and short descriptions that include many fascinating tidbits about the lifestyle and household routine of its original inhabitants.

The book is available for $6.50 in The Grange corner of The Impulse Shop, and is an excellent introduction to this historic part of the AGO, which is kept open and in full operation as a living museum.

Mother's Day Brunch and Concert

KRAFT & SILVER, ONE OF CANADA'S MOST EXCITING AND unique chamber music ensembles, is the featured attraction at the special concert presented by the AGO in collaboration with the Royal Conservatory of Music in the Gallery's Walker Court on May 14 at 3 pm. Internationally acclaimed classical guitarist Norbert Craft, winner of the 1985 Segovia International Guitar Competition in Mallorca, Spain, is joined by his wife, harpsichordist/pianist Bonnie Silver, in a performance of works by Vivaldi, Rodrigo, Villa-Lobos, Albéniz, Boccherini, and Bolling. Kraft & Silver are well known for their lively, friendly commentary, and their obvious enjoyment of their music is infectious.

Norbert Kraft and Bonnie Silver perform in a special concert for Mother's Day.

Their performance at the AGO promises to be a perfect ending to a perfect afternoon following the special Mother's Day Brunch in the AGO Restaurant. Starting at 11:30 am and continuing to 4 pm, The Restaurant offers a fine selection of entrées, such as Eggs Benedict, Seafood Crêpes, and Quiche Lorraine, which for $10.95 includes a glass of fruit juice, a fresh fruit cocktail, an assortment of muffins and rolls, tea or coffee, and a complimentary pastry for every mother.

Gathering at the 'Round-table'

A WHOLE DAY MINI-SYMPOSIUM ON FEBRUARY 20 organized by Extension Services and attended by artists, directors/curators of public galleries from across Ontario, and AGO personnel connected with "Artists with their Work" provided an excellent opportunity to meet and share concerns and ideas regarding this unique AGO program that has been bringing artists and communities together for the past eighteen years. The event was initiated by the coordinator of the "Artists with their Work" Program, Marcie Lawrence, in order to get firsthand feedback from the participants about the program's effectiveness, successes, or problems, and to hear suggestions for improvements. In the first of four panels, gallery directors Michael Burtch (Sault Ste. Marie) and Pamela Krueger (Sudbury) talked about their respective communities and the special problems they face when trying to serve an extraordinary range in audience and to overcome the isolation and vast geographical distances within limited resources. For communities such as these, the stimulating presence of artists from leading art centres such as Toronto is invaluable. Joan Krawczyk and Lupé Rodriguez offered advice to the other participants from the artist's point of view. Both painters found their experiences with the program extremely rewarding but stressed the importance of learning about the communities, facilities, and expectations beforehand to avoid problems and disappointment. The spirited day-long discussions, which dealt with such wide-ranging issues as physical standards of exhibition spaces, censorship, dissemination of film and video, and installation art work provided organizers, participants, and clients with valuable information for planning the future direction of an already popular and successful program.

May 28 – June 4

International Experimental Film Congress

AS THE END OF THE 1980S APPROACHES, A NEW GENERAtion of experimental filmmakers has come to maturity, joining veteran film artists who have been producing important work for several decades. In contrast to previous periods of *avant garde* cinema, when the best films were centred in one or two countries, this new generation is international. There are now numerous centres of important activity in experimental film in various parts of the world. However, since the 1979 exposition of experimental cinema in London, England, there has been no opportunity for viewers and filmmakers to experience and to discuss this rich film work together. The upcoming International Experimental Film Congress will remedy this situation.

Co-hosted by the Art Gallery of Ontario, the Goethe Institute Toronto, the University of Toronto, and York University, the Congress will be a week-long combination of film screenings, workshops, and panel discussions devoted to *avant garde* film. Canada is one of several active centres for *avant garde* film production of international calibre, and the importance of the Canadian experimental film tradition is often recognized abroad. There is considerable respect and curiosity about filmmakers such as Michael Snow, David Rimmer, Bruce Elder, Joyce Wieland, and Jack Chambers as well as interest in the work of a very prolific and provocative younger group of experimental film artists. The Congress will present the work of these artists to an international audience and brings to Toronto many of the most important figures and films of the *avant garde*.

Canada, especially Toronto, is extremely privileged because of vital and ambitious experimental film exhibitions which have allowed Canadians to sample at least some of the *avant garde* film work being done here and elsewhere. Unlike other film centres, Toronto venues do not exclude or segregate experimental film. As a result, these exhibitions have gradually developed quite a large and sophisticated core audience of people who are remarkably attentive toward challenging works of film art.

Through panels, workshops, lectures, archive presentations, and film screenings the program reflects many of the concerns of both this critical audience and of the filmmakers. The Congress seeks to address the diversity of international experimental film today and provides a forum for debate and understanding the new, global context of the experimental film in the late 1980s and beyond.

The Congress is supported by the Canada Council, the Ontario Arts Council, the Toronto Arts Council, the Municipality of Metropolitan Toronto – Cultural Affairs Division, the Ontario Film Development Corporation, the Canadian Filmmakers' Distribution Centre, IMAX Systems Incorporated, Volkswagen Canada Limited, and the Harold Innis Foundation. The Congress will take place at the AGO and Innis College from May 28 to June 4. Information regarding registration and programs can be obtained by calling (416) 977-0414, ext. 608 during office hours.

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50,
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership
Young Member (age 25 and under): $20
Non-Resident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax deductible donation): $100

Available at the Membership Centre in the lobby, and by mail or telephone from the Membership Office. VISA, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Membership: (416) 979-6620
AGO: (416) 977-0414

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified in events listings
– specify date, name of event, and number of tickets
– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm. Closed Mondays.

New Gallery Hours
Gallery will be open on Mondays, May 22 through September 4.

The Grange Hours
Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Wednesday evening to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm. Wednesday from noon – 9 pm. Closed Mondays.

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Publisher
Manager, Membership Services
Anne Greaves

Editor
Clara Hargittay

Copyeditor
Frances Hill

Design
Jackie Young/**ink**

Layout
Marilyn Bouma-Pyper

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317 Dundas Street West
Toronto, M5T 1G4
Telephone: (416) 977-0414

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